

NORTHERN JUNKET



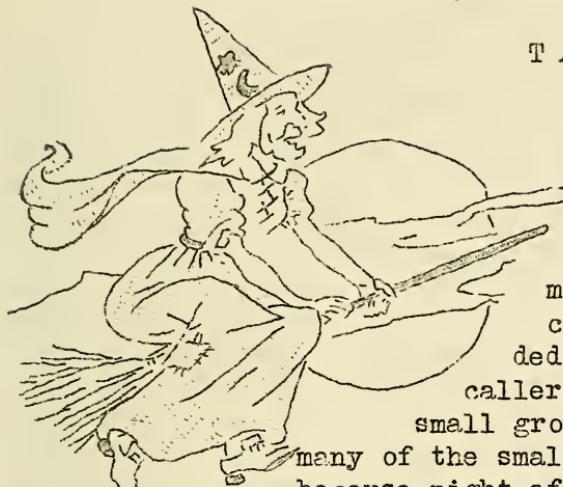
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The Country Dance Society, Boston Centre, invites you to square dance classes for beginners, taught by Louise Winston. The eight classes are on Thursday evenings, 6:45 to 7:45 p.m. at 3 Joy Street, Boston. Come with or without a partner. For further information call the Country Dance Society, 526-5695.



TAKE IT OR LEAVE IT

One of the reasons that square dancing boomed and is still booming in most areas of this country is due to the dedication of the local callers. They have kept small groups of classes and many of the smaller clubs together because night after night many of them went home with less money in their pockets than the custodian. Incidentally did anyone ever hear of a custodian cutting his pay if the crowd was small?

So, when you complain about the high cost of callers please don't include the local caller who did all of the missionary work.

On the other hand don't be afraid to speak up to the so-called hot-shot traveling caller when he demands \$150.00 or more for a night's of calling. There's always a fly in the ointment and it is beginning to look as though adulation has gone to a few swelled heads in the calling profession. There is a limit to what a caller can command and too many of today's "professionals" are in it just for the money they can get out of it.

I am not advocating a return to the days of the \$5.00 or \$10.00 caller. Simply that the big name callers start using some common sense.

Sincerely

Ralph



TWO BY - GEO GOSS

1 - WALLS

It isn't your sore toe that they want to hear about. It is their sore toe that they want to tell you about. This non-original phrase truly applies to the square dancing of today.

Two walls seem to have grown up dividing square dancing, and separating, as the milk from the cream, the common good of all dancing as a recreation.

The first wall has grown between the record companies and the callers and dancers combined. The record companies, though some of them are only a few months old, seem to have set themselves up on a pinnacle of their own imagination as the leaders of all dancing. As some of their offerings are amateurish beyond imagination, this is one grand fallacy. However, they do advertise their wares in a most convincing manner in square dance magazines, and succeed in selling their nonresistibles to many callers who don't have direct contact with many of our nationally known callers and sensible leaders. Thus, mediocrity is thrust upon the unsuspecting dancers under the guise of progress - which it darned sure ain't! If some of these recording companies would spend some money on obtaining good advice from our National leaders as to what will improve the art, and spend less on advertising managers, we would certainly be a lot better off.

A second wall has grown up between the caller and the dancers. Unfortunately, many callers are geographically located so that they have little contact with the few national leaders who have seen the great light and are attempting to bring dancing back into the category of recreation, in order to keep people interested and to slow down that catastrophic drop-out ratio. Their only source of information seems to be magazines and the ballyhoo of the aformentioned record companies. Thus, they are misled and attempt to sell their clientele on procedures which most assuredly are not progressive if one analyses "progressive" as being "something for the good of the movement." They build this wall between themselves and their dancers and set themselves up as Messiahs who are bringing Salvation, when actually they are in the process of tearing down. The old expression "It must be so as I saw it in print," is firmly in their minds and, unfortunately they don't or can't analyse the fact that they saw it on pages paid for by the advertisers stating what the advertisers wanted to state and not necessarily based on the semblance of any fact.

III

A noisy 3% minis minority greets these sad innovations with cheers and loud hollering, while the silent and long suffering majority bears with them for a short time, then seeks other forms of relaxation. Thus the caller thinks, as he listens to the cheers, that the wall that he has built is builded on a solid base, and, sadly, continues to gobble up what the record companies dish out. He never wonders why many of his once ambitious dancers just plain don't show up no more.

III

The recording companies are not interested in the dancers' sore toes; they are only interested in marketing their own sore toes, which they don't consider sore toes at all, but a marvellous bunch of scarlet carnations.

III

The callers are not aware of the sore toes of

their long-suffering backbones of dancers, as those having the sorest toes just stay home and nurse them, saying nothing, while the caller has been misled into thinking his sore toe is not sore at all, but is actually the acme of perfection, so he continues to expose it to his dancers unmercifully.



2 - CLEANLINESS

Once upon a time children, folks showed up at one of the illegitimate offsprings of genteel dancing known as a "bath dance." Anything could happen at one of these!!!! - and generally did. Also it was perfectly acceptable to "come as you are." Right out of the kitchen or right after finishing milking without bothering to wipe off one's heels; many took the phrase "come as you are" quite literally!

A keg of hard cider plus a case or two of bottled beer (this was before the days of cans) aided in working up a good sweat which floated several other layers of dried sweat off manly chests etc.

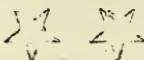
Now this was before the days of inside plumbing, washing machines and shower baths. Who cared if there was a little extra aroma from red flannel union suits and woolen shirts that hadn't seen a wash tub for a fortnight, for it was hardly noticeable over the natural effluvia of a live-stock barn.

Let us contrast this to a Junket or a Grange or Volunteer Fireman's dance or equal - legitimate off-

spring of good dancing. At least a sponge bath, a change of underwear, and a clean shirt were in order. The cider and beer, if any, was left outside and the gentlemen all cleaned their shoes, especially the heels.



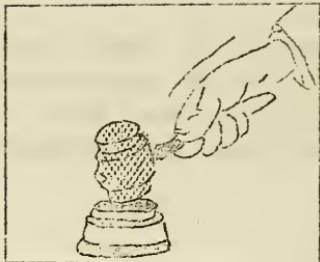
Today, in the cleanliness and aroma departments square dancing has surely improved. Ladies' clothes are carefully laundered and neatly pressed. Men's trousers, matching shirts, belt and collar ornaments are kept immaculate. Shower baths or tubs before attending a dance are an accepted must, and liberal application of "Scope" "Hai Karate" and "Right Guard" are accepted necessities. In this department, progress for the better has certainly been accomplished. However, sadly, once in a great while, some uninformed individual blunders into a public square dance improperly clad and improperly deodorized.



Well - we can't hand him a clean shirt, a soapy washing, a can of shoe polish and a can of deodorant if it happens to be a he. Nor a cannister of talcum powder and a tube of Crest, etra cetra, if it happens to be a she. So will some super-tactful person tell us how to kindly tell this offender to do a bit of scrubbing up or else stay home, because cleanliness, especially at a Square Dance, is next to Godliness.



10 CRUCIAL ISSUES



by STAN BURDICK

A condensation of an address to the 4th Annual Leadership Seminar of the Washington State Square Dance Federation, July, 1972. Mr. Burdick is the talented young Editor of AMERICAN SQUARE DANCE.

It is time for a little decisiveness. We need to face up to some of the issues facing us as leaders of square dancing today; to take a stand; to decide what we can do about some of the inadequacies, the detours, and the excesses that we find.

I'd like to deal with ten issues; ten major concerns of square dancing.

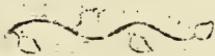
Here are the ten concerns - not necessarily in order of importance: Communication. Information. Standardization. Fragmentation. Conservation. Cooperation. Representation. Identification. Education and Promotion. We'll discuss them in that order.

What is Communication? A simple definition might be "getting the message across clearly."

You obviously have good communication in the state of Washington. Your state organization and its channels of communication are exemplary. "Footnotes" is a fine area magazine. Kenn Trimble showed me a copy of the pamphlet "Hints for Happier Square Dancing" the other day in Des Moines, and that is a well-done, interpretive piece that ought to be in the hands of every square dancer across the nation. But there are many places where communications are not so good as we look

elsewhere around the country.

Recently I saw a sad situation. One club, in existence successfully for a period of 16 years is about to fold up because their officers are too proud to talk to those in another club. The second club started a new visiting callers club, much like the first, and is drawing members away from the first club. The area is not big enough to support both, especially since their meeting nights and their choice of callers often coincide closely. As a result, both clubs may fail. What a tragedy. If only both groups would get together to see if a compromise could be arranged to the mutual benefit of both. I wonder how many times this incident is repeated over and over.....



Communications is a two-way street. It involves expressing yourself, and listening to what the other guy is saying also.

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A good leader must learn the fine art of Listening. We have lots of so-called Sensitivity groups, or T-groups today, that promote better inter-communications for managers of business, church leaders, all the way down to faddist groups. It all boils down to this approach we can take when we deal with others: "What I think you are saying is..." or, "Do I understand you to mean.....?" and you finish the sentence. It's a way of listening, and a good one, to improve communications.



Sharp communicative skill is demanded in selling a product. You must know what is good for the customer, not yourself, and you must know how to reach him.

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We often get hung up on semantics. One little word can throw a new meaning into what we are saying. For example, try this experiment. Repeat the sentence "I hit

him in the eye yesterday." Then add one little word - ONLY - in various places in that sentence and watch how the meaning changes.

"ONLY I

ONLY I hit him in the eye yesterday

I ONLY hit him in the eye yesterday

I hit ONLY him in the eye yesterday

I hit him in the ONLY eye yesterday etc



Do you see how important it is to use the words we need to make our meaning clear? The word "challenge" may mean something entirely different to the guy in California than it does to the guy in New York. The same could be said about the word "smoothness" or "style" or "hoedown" or whatever. Be sure of these interpretations to prevent misunderstanding.

Person-to-person contact is so very important to good communications. So much of our language is visual - a sigh, a shrug, a wrinkled brow, a smile, etc. Let's make every opportunity to sit down across the table with an individual or a group, especially when there may be a knotty or sticky problem to work out. (A good cup of coffee on these occasions doesn't hurt a bit either).

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The second best way to communicate, when you can't talk personally, is by phone, but it is only second best. The least effective method is by letter, or memo, or written report.

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Closely allied to Communications is Information, our second major concern. Were you ever in a strange city and you suddenly decided you'd like to go to a square dance there? You don't know anyone to call. The Chamber of Commerce can't help you. Neither can the YMCA. Or the newspaper. Or the gas station attendants you ask. So you sit in the motel that night while half a dozen dances take place all over the suburbs. It's

happened all too often.

Thankfully, clubs and associations are doing more to help this situation in the bigger cities. In Denver, for instance, you can call a SQUARE DANCE INFORMATION number in the phone book, and get help. In Florida a pamphlet directory listing all current clubs, callers, and meeting times and places is available in any of the roadside Welcome Stations, and in the Chamber of Commerce offices.

Holiday Inns have given blanket permission, country-wide, for space in their literature racks in their lobbies for pamphlet-type directories. Often this opportunity is not taken advantage of.



The American Square Dance Society of Sets In Order has dozens of good handbooks and textbooks on many vital subjects within our hobby. Our own magazine, American Square Dance, is making more books available to leaders also, but we feel that scarcely a representative cross-section of our leadership even knows about the resources that are available to them.

I have a personal dream I'd like to share with you. I'd like to see, sometime, a national public-relations office for square dancing set up somewhere in the central part of the country, staffed by a salaried professional "PR" man or woman, who would provide information of all kinds to all who might inquire. The office would need a secretary and equipment, so it would not be a cheap project, but I think the rewards would be tremen-

dous. Somewhere there is a person, well-qualified for the job, and somehow there is a way to finance the project, but at the moment it is only a dream.



The next issue is a hot one - STANDARDIZATION. I presided over two panel groups just over a week ago at the National Convention in Des Moines, and just as sure as it rains in Indianapolis, the old Battle of the Basics was waged warmly in both of them. The cry of "too many basics" has gone on for over twenty years -- for as long as I've been involved in the activity. Personally, I do feel that too many callers are trying to cram too much material into too few weeks of beginners' classes. And there is much too much new material coming out today, including the phenomenon of the compound basic, to be digested by the average dancer in the average club. It gets to be a memory contest.

Some of my readers know I have a little philosopher in my Meanderings column who speaks his mind quite often. In a recent issue Confusion Say: "Caller who spend much time inventing very involved basics for Rat-Race dancing, might use time more wisely to help build a better Mousetrap."

That tells you how I feel. However, I'm thankful that we now have our established fifty Basic basics, then twenty-five more EXTENDED basics, and finally, what Will Orlich has proposed, a bi-annual changing group of fifty additional ones to be used by clubs catering to dancers past their first year, called the PLUS-50 (EXPERIMENTAL basics). This identification and

publishing of acceptable groups of basics for class and workshop is at least a step in the right direction, although the rash of new ones continues to persist.

If your caller doesn't have all three of the handbooks for the three groups of basics just named, you might want to see that he gets them as a gift. It is quite possible that callers will be encouraged to concentrate on new and interesting ways to do the basics we have, instead of always bringing in new ones, if he has the resources for this. How many dancers among you can easily dance wheel and deal from lines facing in, or square thru's from half-sashayed positions? A good workshop includes these items as often as new material.



There are other kinds of standardization we need fully as much as better standardization of basics. We need standards for callers. Professional ethics for callers. Something with teeth in it to discourage some of the unorthodox practices we all have seen lately. We need criteria for callers' schools. By upgrading our callers in both technical and professional ways, we'll certainly upgrade square dancing generally.

We also need to get the DANCING back into square dancing. Style clinics should be part of every workshop, every class, and every festival or convention. More work needs to be done to standardize the hand positions and the smoothness of many of our basics.

This brings me to the point that square dancing is the most DEMOCRATIC hobby there is. In a way, this is a mixed blessing. We're so democratic that we're FRAGMENTED, and that's my next subject.

FRAGMENTATION. It becomes frightening sometimes. We have many tangents, many detours within our activity. No matter how hard we try to curb these things, they keep creeping in. I'm talking about exploitation by some for selfish gain. Business ventures that take money from dancers and fail to materialize. Drinking at dances. Contests to prove that some dance groups or individuals are better than others. Splinter groups that become so specialized they can't dance with the average group. Poor organization. What is needed I believe, is more solid, representative area and state-wide organizations, such as you have here in Washington, and such as they have with NECCA and EDSARDA in New England. Let's put our eggs in that basket first.



It is certainly advisable before groups are allowed to go off the main route to apply that time-tested question: "Is it really good for square dancing?"

You know, churches in the last decade or so have come a lot closer together (beliefs, dogma, methods of operation, dropping of traditions) in their attempts to be "relevant" to this age. Someone has said there are only two basic differences in churches these days. One kind of church says there's no hell, and the other says "To hell there ain't." Let's combine the best of the old with the nest of the new.

The biggest issue facing us today is CONSERVATION. We hear a lot about conserving natural resources. But in square dancing we're concerned about conserving our dancers. We hear alarming statistics about the new dancer drop-off rate. Often the figure is 50% or more during the first year. Why? We scratch our heads for the answers, and point our fingers accusingly to the factors that we think are responsible. Do we need longer class sessions? Should we try yearling clubs and second year clubs such as they have in Canada and in parts of Florida and elsewhere?

Again, we might point an accusing finger at the specter of too many basics. A few new basics now and then are fine, but we need a better screening process to help us conserve our energies, rather than learn them all. We need to be restrictive. I think new basics most of them, belong in the incubator and then in the incinerator. At some central source we need to give these experimental movements a good long period of incubation. Then, those that don't hatch into well-formed grade-A chicks should be chucked into the incinerator.

EOE

The fast pace that surrounds us today is partly responsible for our drop-off rate. People get too busy. Unlike tennis, or golf, or parchesi, our particular hobby has an added burden of learning - the game keeps changing as new routes (basics) are inserted. People can drop out for six or eight months and come back to find an entirely different "ball game." This can get very discouraging. At the same time we do need a fresh challenge for those who dance twice or more a week, so can't cut off new basics. The once-or-twice-a-month dancer needs one kind of program, including standard and more relaxed material, while the twice-a-week dancer needs newer and more challenging material as well as the standard stuff. People's preferences have to be reckoned with.



I think the best way to conserve dancers is to try harder to offer a balanced program. Every area needs a class program, a club program (or two varying clubs) a workshop program at one or two levels, and a continual, once-a-month 50 basic club. If you don't have this much programming in your area, work to develop it.

EOO

Conservation to me means being a little bit conservative in your attitudes. Don't reach out and grasp change just because it is a change and sounds progressive at the moment. Sometimes the change isn't as good



as the original attitude. We can't stand still, of course, but too many people, dancers and callers alike, fall into a common trap of confusing change and progress. Progress means to advance, to proceed from one stage to a higher stage, but change merely means to make different. We've had a lot of changes that are certainly not progress, but an actual lowering of standards instead.

I believe there are some new and sincere efforts on the part of our callers not only to promote new classes but to maintain the dancing we have. I believe our callers want a balanced program. Rounds belong in every club setting and their popularity is increasing. The specialist, where he is a dancer, or a caller, has a place in the activity as long as he will participate at all levels occasionally, support the total program, and not be a snob. The hypothetical story is told of a club that decided to dance at an increasingly higher level of program year after year, which caused the less skillful ones to drop off one by one, until finally, the ultimate goal was reached - there stood the caller and one lonesome couple holding hands!

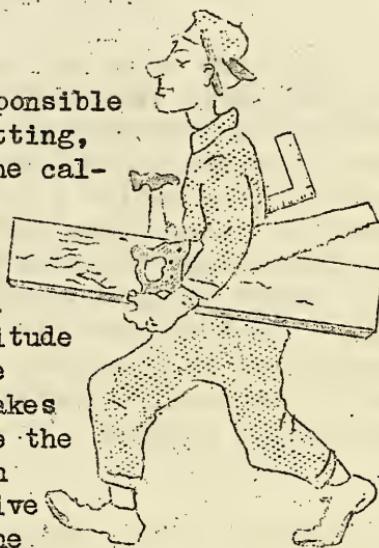
Let's talk about COOPERATION. We need more of it. There needs to be a better bond of inter-relatedness between the caller and his club, generally. The caller needs to be an integral part of the club activity, not just drop in and call a dance. Better business procedures within the club lead to better cooperation both internally and externally. Start with a solid organization - a pyramid of solidity including a base of constitution and by-laws; a second layer entitled committees,

and on top of that a strata of officers. Finally, at the top is your program. All sections are equally important, but you should build from the bottom up, not from the top down.

The club officers are responsible for the four S's (Schedule, Setting, Structure and Social), while the caller is largely concerned with the two P's (Program and Promotion). Of course there will be some overlapping of concern. Try to create a harmonious attitude with as much handshaking at the door and on the sidelines as takes place on the floor. Investigate the new innovation of the six-month term of office, so that executive chores are passed around and the burden becomes lighter for each. Be innovative. Set up theme nights for the year; guidelines for style and dress; visits, etc. Set some goals and projects. Keep all committees working. A good president is an enabler. He gets others to do the job. You know the old business saying - a good executive wears a wrinkle on the brow of his associate!

Participate in your area organization. Cooperate with their projects. There is a need to popularize the positive, and renegotiate the negative. Try it, you may like it! We're all familiar with these killer phrases:

- "It won't work..."
- "We've tried tried that before..."
- "We haven't time..."
- "What knucklehead thought that up?"
- "It'll mean more work..."
- "People won't accept it..."
- "Yes, but, etc...."



Along with COOPERATION goes REPRESENTATION. If we

represent something, we're committed to it. I want to plead for greater commitment on the part of all of us to the best ideals of square dancing.

Each one of us as leaders represents square dancing and we're committed. I beg you not to be half-committed. You represent your club, the XYZ club, you represent the Washington Council, and you represent square dancing. One caller I know in Ohio says, "What does it matter if I have some drinks in my own basement with my beginners class while we dance?" My own feeling is that that caller is not a good representation of his profession. It took many foresighted leaders to get square dancing out of the barns and taverns, so let's keep it out. Let's all be ambassadors of the dance and watchdogs of its future.

I want to say emphatically (and underscore this several times), we need a clear-cut IDENTIFICATION of several things within the world of square dancing. We need to sit down together at all organizational levels and identify our problems. So often we rant and rave about this and that in the club setting or in the association setting, but fail to take the first step. Secondly, we need to identify possible solutions. Thirdly, we need to identify the priorities which we want to tackle. You can't solve every problem in a day - take one at a time.

- to be concluded -



SQUARE DANCING IS —

Never being lonely.

Never worrying about what so-and-so will be wearing.

Never fearing that you're not a part of the clique.

Never thinking it will cost too much.

Never having to be sorry you didn't mix.

Never concluding that someone got a little indiscreet.

Never fearing that that person may have been you.

Never losing a handbag you left in the hall.

Never failing to learn something new.

Never wondering if you're "good enough."

Never feeling that you're the "best in the house."

Never giving more than you get.

Never losing more than you gained.

Never wishing for some mental and physical activity.

Never being stuck with the same partner all night.

Never calculating how to beat your opponent.

Never being embarrassed by having the lowest score.

Never going away fighting mad.

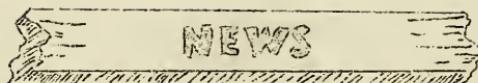
Never feeling completely defeated.

Never wishing you'd checked the rating on the marquee.

Never coming home with a broken arm or leg.

Never failing to be greeted early and "farewelled" at the end.





The Cornell Folkdancers invite you to a workshop of International Folk Dances with Conny & Marianne Taylor, Saturday, Nov. 11, in The Memorial Room of Willard Straight Hall, Cornell Univ. Ithaca, N.Y.

A good place to purchase Scottish items is from Scotch House, 950 Geary St., San Francisco, Calif. Write them for their catalog.

WANTED - OLD USED RECORDS! Square dance caller wants to obtain "WAY DOWN UPON THE SUWANEE RIVER" on Imperial or Columbia label. Orchestral side clear and useable for dancing. Send list. Will pay charges. F.F. Betts, 6300 Greene St., Philadelphia, Pa. 19144.

Berea College, Berea, Ky. announces its 34th annual Christmas School Dec. 26 - 31, 1972. Appalachian Mountain, American, English and Danish dances and traditions.

The 10th annual International Folk Festival sponsored by the Univ. of Chicago Folk Dancers is to be held Nov. 3-5, 1972, in Ida Noyes Hall, 1212 E 59th St. with Csaba Palfi, Hungarian dances; Teme Kerneran, Israeli dances; Pece Atanasovski, Macedonian dances.

A wonderful way to spend the Thanksgiving Holiday is to attend the Bannerman's Family Dance weekend, Nov. 23 thru Nov. 26, 1972. Write Mrs. Glenn Bannerman, 1204 Palmyra Ave. Richmond, Va. 23227 for more information.

The New England Square Dance Convention will be held April 27 & 28, 1973, in Providence, R.I.

Square & Folk Dancing is held every 2nd & 4th Saturdays at the Community Church, 40 East 35th St. N.Y.C. with Tony Parkes and Gene Meyers, leaders. (1st & 3rd Saturdays in January). Beginners or old hands, with or without partners, all are welcome.

Conny & Marianne Taylor will be teaching for the Hartford, Conn. Folk Dancers on Nov. 22, 1972. 6 North High land Street, West Hartford is the place.

Square Dance Weekend at The Inn at East Hill Farm, Troy N.H. Nov. 10-11-12, with Ralph Page, contras; Geo. Fogg English country dances; Geo. Hodgeson & Roger Whynot, New England-type squares. Reservations and further information from Ralph Page, 117 Washington St. Keene, N.H. 03431.

A Thanksgiving Weekend, sponsored by Michael & Mary Ann Herman, at St. Vartan's Armenian Cathedral "V" Hall, Nov. 24-26, featuring Joe Wallin, teaching Scottish Country Dances.

Country Dance & Song Society of America's annual Christmas Festival, early in December, 9th or 16th. Further information from CDSS, 55 Christopher St. NYC, 10014.

Dick Leger leads a Square Dance Workshop at S.U.N.Y. at Cortland, N.Y. Dec. 1-2-3, 1972.

Beginner Folk Dance class taught by Steve Zalph, 10 Sundays, starting Oct. 15th. Free refreshments. at Emanuel Y, 344 East 14th St. NYC.

YEAR END CAMP, Dec. 27 - Jan. 1, at Keene State College, Keene, N.H. featuring YVES MOREAU, Balkan dances; CONNY TAYLOR, International dances; CHARLEY BALDWIN, New England squares; RALPH PAGE, Contras & Lancers. Write: ADA PAGE, 117 Washington St. Keene, N.H. 03431 for reservations and further information.

David Henry workshop in Dayton, Ohio, Nov. 4-5, 1972. Write: Mrs. J.S. Hunter, 1037 Chateau Dr. Dayton, Ohio, 37380 for more information.

The Southern Hemisphere Square & Round Dance Convention will be held February 8th, 9th, 10th, 1974, in Christchurch, New Zealand. That's right - 1974!

Ralph Page leads a square dance party for the Arden Folk Guild, Saturday evening, Dec. 16, 1972. Held in the Arden (Delaware) Guild Hall, 8-11:30 p.m. All are welcome.

"TAMMY" weekend, Nov. 4-5 featuring the Duquesne University Tamburitzans, in the Boston area. Call the Taylors 62 Fottler Ave. Lexington, Mass. 02173, 617-862-7144 - for further information.

New England Folk Festival Ass'n is doing something about preserving and popularizing traditional dances. It is presenting a series of 4 open dances at the Girl Scout House, Walden St., Concord, Mass. The first was held Oct. 1, with over one hundred devotees attending. Leaders were Ted Sanella, squares & contras; Cresty Goodwin, folk dances. Schedule for the other dances: Nov. 19, with Charlie Webster, squares; George Fogg, English Country Dances. Jan. 28 with Tony Parkes, squares & contras; Marianne Taylor, folk dances. Mar. 4 with Charlie Baldwin, squares; Harry Brauser, folk dances. The series is called NEFFA on SUNDAY". 3 to 6, p.m. NEFFA members \$1.00, non-members & guests \$1.50. At those prices you can't afford to stay home!

Write Ann Czompo, S.U.N.Y. Cortland, N.Y. 13045 asking for listings of all kinds of dance events at the college.

SOMETHING FOR EVERYONE" parties, Wednesday & Saturday nights at the 92nd St. YM-YWHA. Israeli dances led by Livia Drapkin, Wednesdays, and International dances, led by Steve Zalph on the Saturday dates. Steve also leads the folk dancing for the NYU Folk Dance Club on Tuesday nights in the Loeb Student Center, 566 La Guardia Place (Wash. Sq. So.).

If you play a stringed instrument or are interested in folk songs you should subscribe to MUGWUMPS, a magazine devoted to the activity. Write Mugwumps' Instrument Herald, 12704 Barbara Rd. Silver Spring, Md. 20906 for a sample copy.



FLAT NOTES IN THE WHITE HOUSE

by ANN BATTLES

The American Music Conference believes that a nation's progress in music and the arts tends to be influenced by the "Musical interest and/or ability" of its head of state.

"In many cases in America," states the Conference, "as the President has been friendly or indifferent toward the progress of music and the arts - so have the people." If this contention has validity, there is no grand renaissance of culture in our immediate political future.

Of the men who are running for the presidency this year, the incumbent Nixon has an edge on the competition, music-wise - but he's no Thomas Jefferson! (Jefferson, was probably our most talented presidential forefather). He can play the piano on a par with Harry Truman - who

played on a par with the boys in the back room. Compared to Nixon however, the other contenders apparently are real musical neophytes. At least, the American Musical Conference hasn't heard of any particular bent toward musicality in their otherwise distinguished past.

○ E ○

Philip Liesen Miller, historian and authority on U.S. Presidents' musical tastes and abilities, said the top music-man of the presidency is acknowledged to be Jefferson, who played a number of instruments creditably but was especially facile on violin. He and Patrick Henry used to play duets together, and they were of "high musical calibre."

○ E ○

Jefferson also played duets with his wife Martha - she doubling on the harpsichord and piano, he on violin and cello. "Music" said Jefferson, "is the favorite passion of my soul, and fortune has cast my lot in a country where it is a state of deplorable barbarism." But after his two terms in office, America had become less barbaric.

⟨⟨ - ⟩⟩

Woodrow Wilson had a fine tenor voice and sang first tenor in the Princeton Glee Club. Tyler composed a ballad, and won his wife when he sang it to her. Harding played in a brass band as a young man.

○ E ○

According to Miller, there were several renowned hymn-singers in the White House. McKinley was one. He is supposed to have whispered "Lead Kindly Light" as he was dying. Lincoln and Hayes were big on hymn-singing too. Nixon also likes hymns.

President Eisenhower was one of three presidential harmonica players. The others were Abe Lincoln and Cal Coolidge. "I was surprised to find that Coolidge played the harmonica," said Miller. "I didn't know he ever opened his mouth that wide."

The first White House musicals started with Madison. Fillmore brought Jenny Lind to the White House. Garfield liked to play Chopin and, during his administration, Adelina Patti entertained dignitaries.

"Probably the greatest period for music in the White House, however, began with Teddy Roosevelt. He inaugurated East Room musicales, and did a lot for undiscovered young singers," said Miller.

There was "a kind of dead period" musically during the Eisenhower years, because Ike was more interested in pops than good music. We snapped back, of course, with Kennedy. Then came Nixon. And next will come - - ?

THANKS TO: Lila Boyd, 2 cookbooks

Angela Taylor, Cookbook

"Duke" Miller, 2 square dance LPs

Dave Bridgham, book, "Canada's Don Messer".

Dave Rosenberg, imported Grape Brandy

Gretel Dunsing, cigar clipper

Dorothy Wesson, cookbook

DIED: Sept. 16, Larry Bruehl, 74, Binghamton, N.Y. after a long illness. Larry's many folk dance friends will remember his interpretation of "Ox Danz" and his great ability to teach dances, his always cheerful countenance. Our sincere sympathy to his widow, Frieda, and the rest of his family.

DIED: Oct. 4, Walter Robinson, Newton, Mass.

BORN: To Mr. & Mrs. Cressy Goodwin, July 1972, a daughter, Belinda Rae.

MARRIED: September 3, 1972, in Centerville, Mass. Miss Marjorie Petheram & Francis Worrell. The newlyweds will be spending a Sabbatical year at the Univ. of Bristol, Bristol, England.

SQUARE DANCE

SOUTHERN QUADRILLE

Note to callers: The calls for this prompted quadrille occur during the last 4 counts of each 8-count phrase, and prompt the dance action for the following 8-counts of music. The 4-straight lines preceding each command below represent 4-counts of music at the start of each 8-count phrase of music.

Music: "Farmers Jamboree" Windsor 7162. Don Armstrong.

Intro: - - - - All join hands and circle half
 - - - - All four ladies chain across
 - - - - Turn and chain them back again
 - - - - Promenade around back home
 - - - - Allemande left your corners
 - - - - Grand right and left, full around
 - - - - Pass your own, go full around
 - - - - Do si do your partners all

Fig. 1

- - - - Heads go right, right and left thru
 - - - - Face those two and do si do
 - - - - Same two ladies chain (don't return)
 - - - - Right and left thru home again

Repeat with Heads leading to Left. Repeat with Sides leading to the LEFT, repeat with Sides leading to the RIGHT - Now repeat Intro. for middle break

Fig. 2

- - - - Head ladies right with a ladies chain
 - - - - Face those two and do si do
 - - - - Same four right and left thru
 - - - - Same ladies chain back home

Repeat with Head ladies chaining to the LEFT, repeat with Side ladies chaining to the LEFT, repeat with Side ladies chaining to the RIGHT.

Repeat Intro. for closer.

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with
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HEO. HODGESON - Squares

GEO. FOGG - English Country Dances

ROGER WHYNOT - Squares

\$37.50 per person
tax included

Square Dance Weekend starts with supper, Friday evening, November 10; closes with the noon meal, Sunday, November 12. Excellent food. Heated indoor swimming pool. Beginners welcomed.

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DEC. 27 - JAN. 1

at KEENE STATE COLLEGE

Keene, N.H.

YVES MOREAU - Balkan Dances

CONNIE TAYLOR - International Dances

CHARLIE BALDWIN - New England Squares

RALPH PAGE - Contras & Lancers

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WANTED

Copies of old recipe books, the privately printed ones gathered together by Ladies' Aid Groups, Rebekahs, or Churches & Granges. AND old dance & festival programs Convention Programs. Don't throw them away. Send them to me. I collect them as a part of a research project. ALSO - and old-time dance music for violin or full orchestrations. Dance music only, please. Send to:

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The Canadian Folk Dance Record Service now carries full lines of "DANCE ISREAL" LP: also Bert Everett's book** TRADITIONAL CANADIAN DANCES. Write for their listings:

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Connie Taylor, 62 Follen Ave. Lexington, Mass. announces a new FOLK DANCE RECORD SERVICE. For more complete information, call him at VO 2-7144.

FOLK DANCE HOUSE continues its regular three nights a week schedule throughout the fall & winter months, at the "V" Hall of the

Diocese Armenian Church
630 Second Avenue
Between 34th & 35th Street
N.Y.C.

Tuesday - Wednesday - Friday evenings. Do NOT use the Cathedral entrance. There is a separate door in stone wall, in middle of the Ave. THAT IS THE DOOR TO USE.

COME JOIN US FOR THE SAME KIND OF QUALITY FOLK DANCING FOR WHICH FOLK DANCE HOUSE IS FAMOUS

CONTRA DANCE

PATRIOT'S JIG

An original contra composed by Ted Sannella.

Suitable music: "The Patriot's Jig", composed by R. Page

The Dance
Lines of couples facing
another line of couples,
as in Becket Reel.

Allemande left your corner
Come back and swing your partner
All go forward and back
Circle left with the opposite two
Go 3/4 round, then pass thru
And swing the next (the one you meet)
Right and left thru across the set
Same two ladies chain (don't return)
Right and left thru once more
Ends cross over etc.



FOLK DANCE

DUTCH FOURSOME

English Old-Time Dance. These Old-Time dances are not traditional, but are sort of between folk and ballroom dances, usually composed by a dancing master. Many of them are beautiful creations and just might, in time, be accepted into the realm of folk dances.

Formation: Double circle of partners, couples facing couples, in sets of 2 couples. Man has lady on his right

1. a. Partners join inside hands, ladies hold skirts with free hand, men with free hand, on hip. Step in place on outside foot, swing inside foot forward. Step in pl, on inside foot, swing outside foot forward.

b. Drop hands and walk forward 4 steps, passing right shoulders with opposite couple, and turn to face partner

c. Partners join right hands, balance fwd & back, then change places in 4 walking steps, finish facing opposite couple.

d. Change to inside hand-hold and repeat all of the action of a,b,s, ending in original position.

2. a. Face partners, hold both hands. Both couples step-swing toward each other, then step-swing away. Dropping hands, couples exchange positions, passing through as above, except that instead of walking straight forward, each person makes a complete solo turn (m. to l; l to r) in 4 steps, ending face the other couple.

b. Hold both hands with opposite person and repeat a ending to face own partner.

c. Repeat a. Repeat with opposite person as in b. and ending in original position.

3. a. In a right hand star, move cw with 3 waltz steps, pause, (count 1), clap twice (count 2-3).

b. Repeat with a left hand star.

4. a Both couples join hands in a circle, do 1 waltz step to center (step on r. ft. close with left, mark time with r), 1 waltz step backward to place (step bk on left, close with r. mark time with l. Drop hands with other couples and hold inside hands with partner, face partner. Take 1 step away from opposite couple (count 1-2-3) and bow to partner (count 1-2-3).

b. In closed dance position, waltz forward into home position, waltz forward into the home position of the other couple, ending to face a new couple.

Continue dance as long as desired.

MIXER

OH JOHNNY

Record: Top 25214 "Johnny Oh Polka Square"

Formation: One big circle of partners, all facing the center. Lady on gentleman's right.

All join hand and you circle the ring (to left)
 Stop where you are, give your partner a swing
 Then you swing your corner girl
 And now your own, if you have time when you get thru
 It's allemande left with the corner gal
 Do si do your own
 Now you all run away with the sweet corner maid (prom-
 Singing, Oh, Johnny, Oh, Johnny, Oh. enade)

Repeat from beginning and continue as long as desired.



OLD TIME SQUARE

SOLOMON LEVI

The first couple separate, go round the outside track
(No. 1 gent goes to his left around the outside of the
set, No. 1 lady goes to her right around the outside)

Keep on going around the set and pass a-comin' back
(No. 1 couple continue around set to home position)

Pass right by your partner, salute your corners all
(No. 1 couple pass each at home, then all the gents
turn and bow to their corner ladies)

Turn around and swing your own, and promenade the ring
(The dancers sing the chorus while promenading)

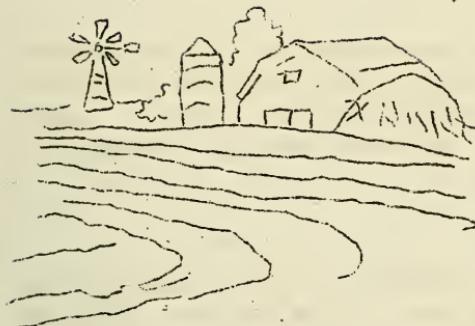
No. 2, No. 3 and No. 4 couples take their turn leading
the figure.

Head two couples then execute the figure together, fol-
lowed by the side two couples leading the figure

The dance is ended by all four couples executing the
figure at the same time. The ladies going to the right
around the set and the gents to the left.

This is a real old-timer and you might like to try it
with your group occasionally. All square dancers like
to sing the chorus figure on these easy old-timers and
you should encourage it. We do not know who first ori-
ginate Solomon Levi, nor are we particular interested.
It has been around for 40-50 years, and that is long e-
nough for me to accept it as a traditional dance.





FARMERS'



FROLIC

by DAVID PROPER

Farm life of a century ago was often monotonous and lonesome, but it had its frolics and its outings into which the farmers and their families managed to pack considerable wholesome fun.

Work itself supplied some opportunity for merry-making, although there was not much amusement in holding the plow, following the harrow, hoeing corn "Sprouting" potatoes, or in picking up stones.

Sheep washing and shearing in the spring were sometimes considered in the light of a diversion, and haying could be the source of jollity in spite of the hard work - ever pull a bull-rake in a hayfield all day? Corn husking and apple bees were frequently social events of some importance.

Aside from these homely festivals of labor, there were occasional holidays - a day for berrying, generally in some pause of harvest; a nutting excursion in the autumn, and now and then a hunting or fishing holiday. The Fourth of July and "General Training" of the local militia were high days on the farmer's calendar. The

circus also tempted him to town once or twice a year, unless his principles were very firm, and the traveling menagerie, wholly uncontaminated by the wicked clown and the enticing acrobat, offered him an occasional glimpse of zoological wonders.

E O E

And when we think of spelling schools and singing schools, of sleigh rides in the winter, we are constrained to admit that the Farmer's life was not, in olden times, altogether dull and joyless.

O E O

Among the most anticipated diversions for country folk was a neighborhood dance, frequently called a "kitchen junket" from the fact that they were held in this, the largest room in most farm houses. Once the word was out, little urging was needed to gather quite a company of neighbors and friends for an evening's frolic.

E O E

Although the Puritans of early Massachusetts took a dim view of music in general and dancing in particular, the settlers of New Hampshire were under no such stern legislation once they ventured beyond the limits of Bay Colony jurisdiction, and became known as the "merry Puritans of New England."

O E O

Every neighborhood had its fiddler, whose merits and abilities were stoutly defended against rival claims from other regions. Generations of such talented musicians and dance callers enlivened rural life without benefit of conservatory or score.

O E O

Dances were learned by children taken to such neighborhood "junkets" as well as from dancing masters who toured New England teaching dancing schools for terms of a few weeks, generally climaxed by a public ball. Students have spent lifetimes searching out the

origins of country dances, many related to British Country Dances.

⟨⟨-⟩⟩

Keene's first dancing school was conducted during the winter of 1798-1799, by "Master Burbank" of Brookfield. Dana Parks taught another opened in November 1807, and Timothy K. Ames, advertised one in December 1818. For one or another of these, Keene's printer and publisher, John Prentiss, issued a manual with the title, "The Dance Instructor, Containing a Collection of the Newest Cotillions and Country Dances." Its exact author or compiler is unknown, and it is among the rarest of Keene publications.

Ed note: David Proper is a well-known historian and researcher who writes a weekly column of historical events that happened around Cheshire County, for the Keene Evening Sentinel (N.H.).

Texas International Folk Dancers announce its 25th anniversary camp for November 23-26, 1972. Teaching staff includes John & Paula Pappas, Greek dances; Jane Farwell, German & International dances; and Alura de Angeles, Mexican dances. Write to Miss Bobbi Gillotti, 615 E. Wonsley, No. 223, Austin, Texas, 78753, for further information.

If you are a school teacher, physical education instructor, or folk dance teacher, you should write to Educational Activities, P.O. Box 392, Freeport, N.Y. 11520, and requesting their latest catalog 73A.



ITS FUN

TO HUNT



The following items are from the pages of The Cheshire Republican, a weeklt newspaper published in Keene, N.H. for some eighty-six years during the 1800s & 1900s until 1912. We find these old-time dance items of interest

1/19/84 Swanzey:- On Friday afternoon of last week, during the absence of C.L. Whitney, landlord of the Central house, a band of guerrillas, both male and female, with force of arms, and some of them with babies in their arms, took possession of the premises, having brought their rations with them. Upwards of 80 persons were present.....In the evening Fred Farr's Quadrille band put in an appearance and dancing was in order, when the older members of the party showed that they had not forgotten how they used to "git and git", in their younger days. George Whitcomb we think took the belt, and, although well on in the seventies, he is as spry on the floor as a cat, yes, almost as spry as two cats. They expressed themselves as having an A No. 1 time.

Richmond:- The dance at J. Allen's last Friday evening was well attended, 53 tickets being sold. Most of those in attendance came for a good time; while a few from Winchester and Swanzey sought to make the night hideous insulting the peaceful ones and rendering much unpleasantness. If young men cannot go out of town and con-

duct themselves in a gentlemanlike manner they had better stay at home. Some think they can go to Richmond and do what they please, and all will be right, but let it be understood that the people of this town have some knowledge of manners.

⟨⟨-⟩⟩

2/2/84 Alstead:- As previously announced the Universalist levee and dance at Humphrey house hall, last week, was a decided success and altogether a most pleasant affair.....one hundred tickets were sold for dancing. Music by Maynard & Wheeler's orchestra. The net proceeds were over \$170.

Marlow:- Quite a number from this place went to South Stoddard to O.H. Harding's sleigh ride and dance, Wednesday evening.

Winchester:- If Richmond's correspondent "C.M." in last week's issue was less peremptory in making such a sweeping statement concerning the party from this town and Swansey, that were present at the dance at J. Allen's hotel, Friday evening, the 18th, we should not have considered an explanation necessary., "C.M." must have been laboring under a delusion, beside drawing largely upon imagination, and too, there must have been something loose in his mental machinery or very evidently such ideas would not have been conceived, and ushered into print. Truly, but a "few" were present from Winchester, or Swansey, and the larger number of that "few" are well known to your correspondent, we would respectfully suggest to "C.M." that his attempts have, and will, be fruitless in endeavoring to impress upon the minds of the more intelligent people of Winchester that the "boys" in attendance at the late dance are little less than barbarians and Hottentots, or that they were given to "making the night hideous" or "insulting" people. In behalf of the Swansey boys making Winchester their adopted home, and that were present upon the suspicious event above named, we are safe to say that a like verdict would be rendered as for the Winchester boys. Although we make

no pretensions for such an extensive stock of knowledge and manners as "C.M.", yet we observe that grumbling with some people is a chronic disease. If "C.M."s delicate sense of propriety has been seriously wounded we are very sorry; yet the cause cannot be attributed to anyone residing in this village. Winchester people should not be held responsible for the actions of those from other villages, in this township, or elsewhere.

6

2/9/84 City News:- Last week Friday evening about 15 couples from this city attended a dance at the hotel in Surry. Thirty-five couples in all were present and sat down to one of Landlord Newton's excellent suppers. The music was good, and the occasion a pleasant one.

Richmond:- The dance at Allen's hall last Friday evening was the most enjoyable of the season. I am sorry that the correspondent "Rex" from Winchester takes things so much to heart, especially where truth is spoken. It is not to be understood that the conduct of all who were present from Winchester and Swansey was of an immoral nature, that would be an absurd idea; but it is generally known by those present that there were certain ones whose appearance was ridiculous. A gentleman knows, or ought to know, what belongs to good regulations, and should not practice it at home and abroad. As for laboring under a delusion, or drawing largely from imagination, such was not the case, but from honest facts. If things had not been out of the regular order nothing would have been said.

MARLBOROUGH:- Invitations are out for a "leap year ball to be given by the ladies of the Unity Club, at the town hall this (Friday) evening. Music by the Second Regiment Orchestra, five pieces.

6

2/16/84 City News:- The calico dance given by the Deluge Hose Company, Thursday evening was one of the most enjoyable events of the season. About 150 couples were

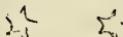
present, the ladies dressed in neat and appropriate attire by print goods and the members of the company with uniforms tastily trimmed and ornamented. Many of the costumes were got up in excellent taste and style, and the scene on the floor from the gallery was most attractive and pleasing. Among the most notable costumes were those worn by Mmes. Stone, Starkey, Britton, Quinn, Cigan, Roach, Gowdy; Misses Towne, Sullivan, Crowley, O'Neil, Donavan and Gallagher.



On Wednesday evening the friends and neighbors of G.W. Whitehouse assembled at his residence at "Hurricane", the occasion being an old-fashioned house warming, he having just completed a cozy and convenient home. Nearly 100 persons were present and all brought something for the inner man. A hanging lamp, easy chair, and quite a sum of money were among the more substantial presents. Supper, singing, dancing and games caused the time to pass rapidly, and all returned home having enjoyed a pleasant evening, and wishing Mr. Whitehouse and his good wife many happy days in their new abode.

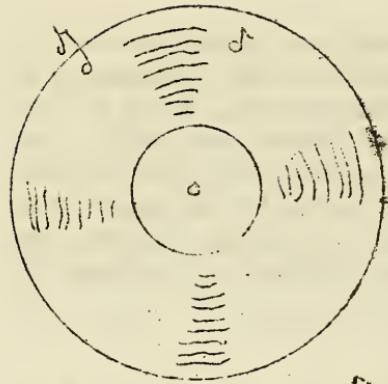


Marlborough:- The leap year ball given by the ladies of the Unity Club was admirably managed throughout, and its success quite satisfactory. They have set the gent lemen an example which it will be difficult for them to excel.



Alstead:- A social dance will be given by Landlord Burge of the Humphrey House on Friday evening, Feb. 22; music, Maynard & Wheeler's orchestra. The supper will doubtless consist of something more substantial than that so hruthfully represented by the sketch in last week's Student, of the supper at Charlestown, namely, "turkey and toothpicks."





REVIEWS

BIG CIRCLE MOUNTAIN DANCE MUSIC. Folkcraft LP 36. Music by The Stoney Creek Boys of Western North Carolina.

This record was designed with the caller and dancer in mind. The two 12-minute medleys are specially designed for Big Circle Appalachian dancing. It is the finest Mountain music recording that I have ever heard. The orchestra is the one that Glenn Bannerman has been telling me about for the past five years. They play for him down in North Carolina during the summer months. I have long been partial to a 5-string banjo for this kind of music, and it is a real pleasure to say that Ervin Penland's playing of the instrument on this record is superb. The lad will go a long way believe me. A short band of introductory explanation about the dances plus a few calls by Glenn Bannerman is a wonderful lead-in on side A. Somehow I wish Glenn had done a bit more calling. Band 3 on side A "Down Yonder" and band 2 on side B "Boil Them Cabbage Down" may be used for hash square dance calls. "Orange Blossom Special", the third band on side B, is for listening. All in all this is a great record and I hope the boys sell a million of them. No price is mentioned on the album cover and I wouldn't dream of setting prices for anybody, so if you are interested - as I hope everyone who reads this is - why don't you write to Glenn Bannerman, 1204 Palmyra Ave. Richmond, Va. 23227, and inquire about it. Your collection of dance Americana will be incomplete unless you have this LP. Highly recommended.

THE FOXFIRE BOOK. 384 pp. Introduction, Index. Illustrated. Anchor Books, Garden City, N.Y. 1972. ISBN 0-385-07353-4. \$3.95.

Run, don't walk, to your favorite book store and get this book. The material presented here was collected by high school students of the Rabun Gap-Nacoochee school, who interviewed their parents and friends living in the Appalachian Mountains of Georgia. The result is a first hand collection of living folklore; the kind that has been lost over much of the country. Similar bits of oral folklore is still available, especially in northern New England, but the time is getting short to collect it. Our grandparents are moving out of our lives, taking with them the kind of information contained in this book. They are taking it, not because they want to but because they think we don't care.

The Foxfire Book gives us excellent descriptions about how to build a log cabin, build a chimney, how to make a basket, or a hamper out of white oak splits, how to make soap, curing and smoking a hog, even a chapter on "Moonshining As A Fine Art." Home Remedies, Recipes - Hunting Tales, Snake Lore. The list is long. You will find it difficult to lay the book down once you've gotten started reading it.

Learned scholars may not agree with the manner of presenting the folklore the young people collected - no graphs for one thing, and no rambling around discussing esoteric subjects that may or may not be vaguely connected with the subjects - but the general public will agree that this is a delightful book, and everyone who has lived in the country will find hundreds of things to agree with. Highly recommended.



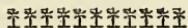
PAINLESS FOLKLORE



From "Manners and Customs in Hopkinton (N.H.)" in The Granite State Monthly, July, 1979. by C.C. Lord.

"The privilege of socially commingling is always highly esteemed in every local community. Very soon after the settlement of this town, the universal taste for sociability began to exhibit itself. People met in lesser circles with their private friends or joined the general company on occasions of great social festivity. In every locality more stated occasions of popular gatherings are selected or set apart. In the earlier days of this township, a "raising" naturally became the incentive to a popular demonstration of sociability. The erection of the frame of an important edifice brought out the majority of the entire settlement - men, women and children. It was often followed by a grand demonstration of hilarity. When, about one hundred years ago, Jeremiah Story raised the frame of his two-storied dwelling house, the younger people in the neighborhood supplemented the event by a grand party in the temporary house of their host, where some of them danced all night till broad daylight! The autumnal husking was another occasion of joviality. The sexes collected at huskings, shucked the corn-ears, paid forfeits or red ones, consumed a hearty supper, of which baked beans, pumpkin pies and attendant gratuities of the farmer's kitchen, formed an important part, and frequently crowned the festivity with a social dance to the music of the violin. When instrumental music was wanting, dan-

cing was kept up to the jingling melody of the best singers in the company."



NEW HAMPSHIRE SUPERSTITIONS

Ringing in the ears or burning of the ears indicates that somebody is talking about you.

The birth of twin calves indicates death in the owners family within one year.

If a death occurs in the family of an owner of bees, they must be informed of the fact by addressing them in a loud voice in front of the hive; otherwise they will die off, make but little honey or produce no swarms.

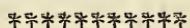
The first snake seen is killed, that person will have good luck in killing others met with during the rest of the year.

When one is troubled with cramps, the toes of the boots should be turned toward the street at night to cure the disease.

Eat dried apple for breakfast, drink cold water for dinner, and let the apple swell for supper.

Children should not be allowed to rap in sport at their own door for admission for it is a sign of sickness or death in the family.

If candles are dipped on Friday, there will be a death in the family within one year.



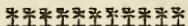
The first duel in New England was fought June 18, 1621, with sword and dagger, between Edward Doty and Edward Leicester, two servants, both of whom were wounded. They were punished by having their heads and feet tied together and being kept without food for twenty-four hours.

CLOCK INSCRIPTIONS

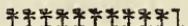
In former times it was the custom of clockmakers to inscribe on the dial plates of their clocks quaint verses, one of the most common being the following:

I serve thee here with all mi might
 To tell the time by day, by night,
 Therefore example take by me,
 To serve thy God as I serve thee.

Another favorite inscription was *Tempus fugit*, or "Time flies," and thereby hangs a tale. A well-known English clockmaker, who flourished toward the close of the last century, on being asked by a customer whether a certain clock was of home manufacture, replied: "Oh, certainly. Don't you see the name, sir - Tummis Fugit? I often have his clocks through my hands."



Among the early settlers of Nutfield, N.H. (now Manchester) was a very industrious woman, and her natural bent of character was shown at her husband's funeral. While the corpse was awaiting the rites of burial, she called out, impatient of delay: 'Hand me the spinning wheel and I will draw a thread while the crowd is gathering.' Just as philosophical as she, was Old Mellows, who lived north of the cemetery on Graveyard Hill. His wife had gone on a visit to Beverly and on returning in a rickety old chaise she was thrown out and her neck broken. At the funeral, two days later, the afflicted husband remarked that had it not been for a little delay at Beverly 'Betsy would be with us on this great occasion.'



Two more difficult things than getting to the moon are:
 (a) Getting starlings out of trees.
 (b) Getting pigeons down from public buildings.

PAST TENSE PUZZLER

Americans spoke a different language 190 years ago. It was, of course, English, but many of the phrases in the 1870s had meanings that are almost totally foreign to us today.

If you doubt this, try translating the following terms. Each one was so readily understood it was used without explanation to describe various types of merchandise listed in the Montgomery Ward catalog of 1875. See if you can guess what articles the terms identified.

- | | |
|------------------|---------------------|
| 1. Union Pacific | 11. Yacht Box |
| 2. Granger | 12. Farmers' Satin |
| 3. Eugenie | 13. Silecias |
| 4. Octagon | 14. Union beaver |
| 5. Saratoga | 15. West-of-England |
| 6. Empress | 16. Jacomet |
| 7. Murray Farm | 17. Bishop Lawn |
| 8. Thimble Skein | 18. Honey Comb |
| 9. Piano Box | 19. Marseilles |
| 10. Coal Box | |

Answers

Terms 1 - 6 described different kinds of trunks
 7 - 11 different kinds of wagons
 12-19 different kinds of fabrics.

Phone companies in the 1890s had some wild printed instructions: "Don't use the wires for clotheslines; persons who eat onions must stand four feet from the transmitter." And for folks who thought it total magic: "No mistakes in grammar will be rectified in transmission."

When spiders spin large webs, it means rain in the offing.

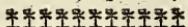
Tea leaf readers say that a bell showing up in the tea leaves indicates either marriage or a promotion at work.



GLASS HOUSES:- The capital city of London was invaded by the Scots during the reign of James I, after Scotland had been merged with England. The Duke of Buckingham was opposed to the Scots, speaking out many times against them. Many Englishmen banded into groups and nightly broke the windows on the homes occupied by the Scots. After this had gone on for some time, the Duke's home, known as the "Glass House", because of its numerous windows, was a victim of the Scots' wrath. Complaining to his kind, the Duke was told: "Those who live in glass houses should be careful how they fling stones." In other words, don't expect to keep yourself free of criticism if you would criticize others.

SALT OF THE EARTH:- Salt long ago became an emblem of purity and good, from the words of Jesus calling His Disciples the "salt of the earth." Thus, anyone you call "salt of the earth" is a good person, a faithful friend. In the libations offered by the Jews, the Romans, and the Greeks, salt often played a prominent part. The Roman Catholic Church uses salt in certain ceremonies as a purifying symbol. In ancient sacrifice, salt was sometimes sprinkled on the victim's head, ostensibly to make the offering acceptable to the deity.

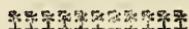
MRS GRUNDY:- In a play written by Thomas Morton in the late Eighteenth century, one of the characters is habitually worried by the thought of a "Mrs. Grundy." "Mrs. Grundy" never appears in the play; but through the words and actions of another, she becomes a real person whose good opinion is mighty important to that worried one. Thus, from the pages of a play comes a name that, through the years, has come to mean public opinion. When you wonder what "Mrs. Grundy" will think, you are wondering what the world will think of your actions.



GOOSE HANGS HIGH:- There are several theories concerning the origin of this saying, which means "everything is fine and dandy." In many regions lush with wild geese, their plentitude means they are frequently used as food. Upon being shot or trapped, the dead goose is hung in the litchen door as a reminder to anyone seeing it that such will be their meal. Some say, the original expression was the "goose honks high," referring to the honking of flying geese. This, to them, indicated good weather; hence, the goose honking on high was a good sign!

CROSSING THE RUBICON:- During the time when Caesar was engaged in war with Pompey, the former brought his army out of Gaul, crossed the Rubicon and marched to meet his opponent. The Rubicon was a river in northern Italy and was the demarcation line between the provinces and Rome proper. The Republic prohibited its generals from bringing their legions southward across the river, it being felt that such an act was tantamount to hostility to the government. Thus, the phrase means to decide and take a definite course of action from which there is no turning back.

DAMOCLES SWORD:- The story of Damocles is an old one and concerns Dionysius, a Syracusan ruler. Damocles was a courtier and was always flattering Dionysius and remarking on the ease, luxury, and joy of a kingly life. Dionysius became annoyed at the constant reference to his supposed happiness. Inviting Damocles to a banquet, given in regal style, Dionysius pointed above the head of the guest during the merry-making. Hanging there by only a hair was a large sword. "Damocles" sword signifies the presence of possible calamity.



If you think your child is cute when he tells you the silly things his teacher says, imagine what your silly remarks sound like to his teacher.
The trouble with this jet age is that you no longer can have distant relatives!

DO YOU REMEMBER WHEN -

The wonderful smell of home-made bread baking in the kitchen stove was an orgy of the nose?

The neighborhood hero in spring wasn't the guy who saw the first robin. It was the kid who stubbed a barefoot toe early and therefore got to wear the first bandage?

A man could eat a hearty breakfast of ham and eggs and apple pie and cheese without being regarded as a potential coronary victim?

If it started raining when you went for a drive in your "touring car", you'd get real wet unless you buttoned up the isinglass windows real fast?

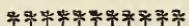
Young lovers were so shy they never held hands in public except when walking home along a dark street - and even then they let go whenever they passed a lighted lamp-post?

With a \$5 bill you could take your best girl and have a thrilling Saturday night out on the town together and still get home with change jingling in your pocket?

The biggest decision that faced most old maids was whether to keep a cat or a canary?

At a dance the girls wore dance programs around their wrists?

Anf you're not getting younger if you recall: driving a Model T Ford, wearing a slicker with funny sayings scribbled over it, emptying the pan under the box and reading Tom Swift books. Or sneaking under the tents to see the circus, and attaching the side curtains of the car when it looked like rain. Remember? Really, it was not too long ago!



UNLIKELY EVENTS

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Spotting an acquaintance, putting a monkey wrench in the machinery, being down in the dumps, seeing eye to eye and buttoning up your lip.

FOOD TO REMEMBER



TOURTIERE

(French-Canadian pork pie)

2½ cups ground cooked pork	1 tbsp catsup (optional)
1 medium cold boiled potato	about 1½ cups leftover
1 small onion, peeled	pork gravy
2 drops Tabasco sauce	salt & pepper to taste
Pie pastry for 2 crusts	

After grinding pork, put potato and onion through the grinder. Combine pork, potato, onion, Tabasco, catsup, and $\frac{1}{2}$ cup of the gravy. Taste and add salt and pepper to suit individual taste. Mix well, pour into a pastry-lined pie tin. Cover with the top crust, sealing edges and slitting the center of the top. Bake in a 400 F oven for 45 minutes. Serve with remaining hot gravy spooned over each wedge.

PUMPKIN PIE

1½ cups steamed pumpkin	2/3 cup brown sugar
1 tsp cinnamon	$\frac{1}{2}$ tsp salt
$\frac{1}{2}$ tsp ginger	1½ cups milk
$\frac{1}{2}$ cup cream	2 eggs

Put in unbaked pie shell. Bake at 425 F for 10 minutes. Reduce heat to 275 D and bake for 30 minutes.

or you may prefer a "spicier" one

$\frac{1}{2}$ cup sugar	$\frac{1}{4}$ tsp cloves
1 tsp cinnamon	$\frac{1}{4}$ tsp ginger
$\frac{1}{2}$ tsp nutmeg	$\frac{1}{4}$ tsp salt

Mix dry ingredients together. Add to 1 cup strained pumpkin. Add 1 scant cup milk, 2 tbsp evaporated milk 3 lightly beaten eggs. Pour into 9-inch unbaked pieshell which has been brushed with egg white and chilled. Bake for 10 minutes at 450 F oven and continue baking at 325 F. until silver knife comes clean when inserted in center of pie.

SQUASH PIE

As important to the Thanksgiving table as pumpkin pie. You cannot make an A-one squash pie without cream. If you haven't the cream available, make something else!

$1\frac{1}{4}$ cups strained squash (In these modern days take one	
$\frac{1}{2}$ cup sugar	cup canned squash)
$\frac{1}{2}$ tsp salt	$\frac{1}{4}$ tsp nutmeg
$\frac{1}{4}$ tsp cinnamon	$\frac{1}{4}$ tsp ginger
$1\frac{1}{2}$ to $1\frac{3}{4}$ light cream	2 eggs slightly beaten

Add the dry ingredients to squash and mix. Scald cream and add. Beat eggs and add. Pour into fluted uncooked crust and bake 15 minutes at 450 F. Then turn the heat down to bake about 35 minutes at 350 F. Serve at room temperature. A piece of squash pie ice cold from the refrigerator is a valid cause for civil war!

SAIAD DRESSING

1 tsp mustard	pinch of red pepper
1 tsp salt	2 tbsp flour
3 tbsp sugar	

Mix dry ingredients and 1 cup evaporated milk and 2 eggs. Cook in double boiler until thick. When cold, add $\frac{1}{2}$ cup vinegar. Whip with egg beater.

CRANBERRY-RAISIN PIE

A Thanksgiving must in many families

A 2-crust pie. Use your own favorite recipe for crust.

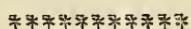
1 cup cranberries, washed and cut in half	
1 cup seedless raisins, washed and dried	
3/4 granulated sugar	2 tbsps flour
pinch of salt	1 tbsp butter

Roll half the pastry and line an 8-9 inch pie plate. Mix cranberries and raisins with the sugar, salt and flour, and turn into pastry-lined plate. Moisten the edge of the crust with water. Roll out remainder of the pastry. Dot the berries with the butter, cover with the pastry, press edges together and roll under, making a firm rim. Crimp prettily and make several gashes in the top crust. Bake 10 minutes at 450 F. reduce heat to 350 F. continue baking about 30 minutes longer.

APPLESAUCE COOKIES

$\frac{1}{2}$ cup butter	$\frac{1}{2}$ tsp salt
1 cup sugar	1 tsp baking powder
1 egg	$\frac{1}{2}$ tsp soda
$\frac{1}{2}$ cup thick applesauce	$\frac{1}{2}$ cup raisins
1 & 3/4 cups sifted flour	1 tbsp grated orange rind

Cream the butter, and the sugar gradually, creaming and beating until light and fluffy. Add the egg and beat. Stir in applesauce. Sift together the flour, salt, baking powder, soda, and add orange peel and raisins. Mix all together and drop by teaspoonfuls, 2 inches apart, on a lightly greased cookie sheet. Bake in a 350 F oven for 15 minutes.



KITCHEN HINTS

When frying fish, drop three or four pieces of celery about an inch long, in the skillet. This will eliminate odor and does not affect the taste.

Marinate fish in milk for about an hour, then season and broil.

Try glazing your next baked ham with apricot jam.

There's an art to stirring food during cooking. Start at the center and move the spoon in widening circles so all the food is blended.

Try piping hot chili con carne served over rice and browned cubes of bread.

To improve the taste of gravy, add a dash of sweet cream and a few drops of vanilla.

Try putting some sliced cucumbers atop hamburgers while broiling. for a very special flavor.

For a tasty canape, stuff celery stalks with a well-mixed combination of tuna fish, soy sauce, and pineapple juice.

Raw spinach and cauliflower make a delightful addition to any tossed salad.

Crumble American blue cheese on cold sliced turkey or chicken sandwich. Add slices of tomato and bacon. For added taste place in broiler or hot oven to melt cheese.

To give beef stew an extra flavor, add thyme and a shot of cognac.

A toasted cheese sandwich will be much tastier if you spread mustard on the bread before toasting.

Rub down a roast that will be cooked in the oven with currant jelly, and it will have the taste of being cooked over a wood fire.

For added zest to chicken stuffing, mix some ground orange peel with your regular recipe.

In making French Toast, use heavy cream instead of milk for more body and flavor.



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Friends of Alan Block, fiddler in Alan Laufman's square dance orchestra, will be happy to hear that he has published a book of poems "In Noah's Wake." Copies may be obtained from The Toadstool Bookshop, 3 Main Street, Peterborough, N.H. at \$3.95 each.

Last minute news from Michael & Mary Ann Herman is to the effect that Andor Czompo and Nick Jordanoff will be on the staff of their Thanksgiving weekend in N.Y.C. as well as Joe Wallin.

For many years efforts have been made to have a training course for folk dance teachers. Now, under the auspices of the Ontario Folk Dance Teachers Ass'n in cooperation with the Northern YMHA, these efforts have become a reality. The course will be directed by Teme Kernermaan assisted by invited teachers. There will be 10 weekly sessions held on Tuesdays from 8-10 p.m. at the Northern YW & YMHA, 4588 Bathurst St. Toronto. A certificate will be issued to all who complete the course.

